

Premiere Issue!

ANIMECO

The official magazine of the
Japanese Animation Society of Hawaii

Winter 1996 Number 1

Japanese Animation Clubs in Hawai'i:
JASH & ONBAC

'But We Digress': Anime and the
Internet

The Comiket: Japan's 15,000
Dealer Comic Convention

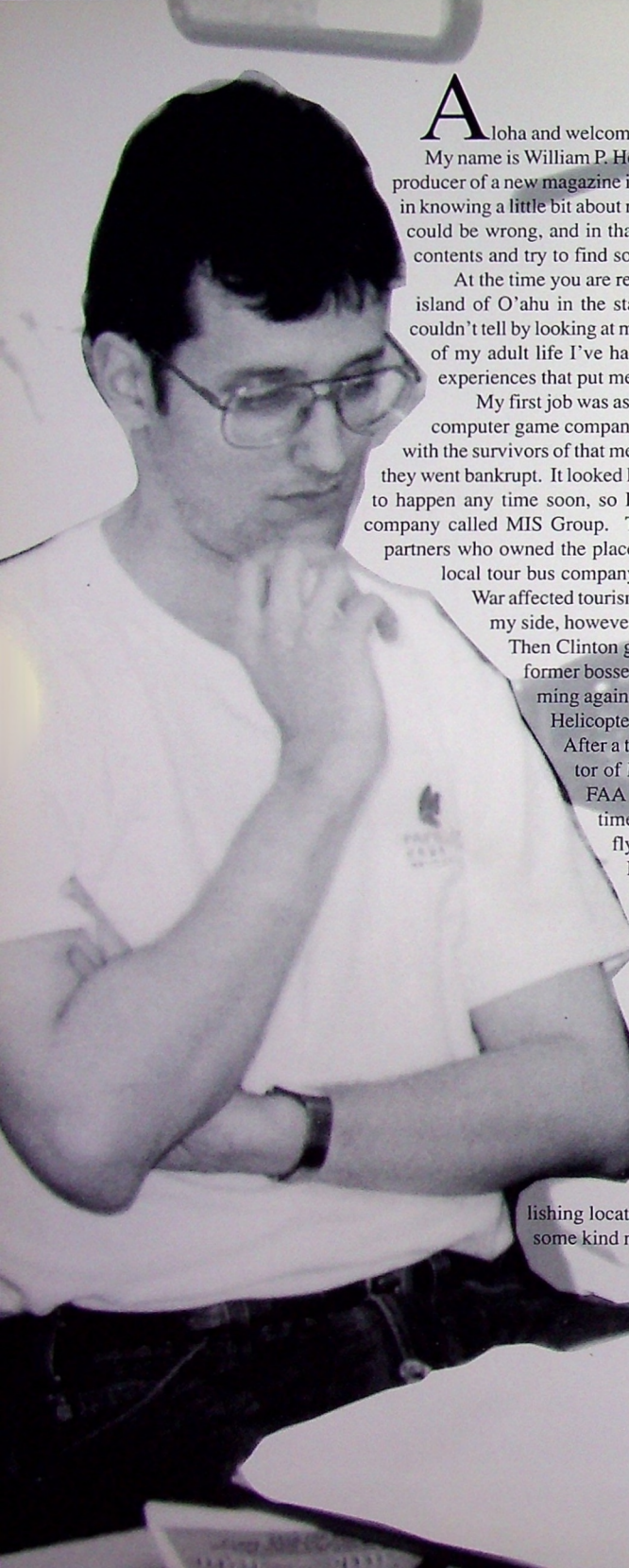
ANNIE-MAY HITAKA

Japanese Animation Society of Hawai'i's Mascot

\$2.95 U.S.
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PLUS: Comic, Animation and Game Reviews!
HAWAII'S ANIME CONNECTION



Aloha and welcome to the premiere issue of Animeco!

My name is William P. Hols and I am the publisher of this magazine. I felt that as the producer of a new magazine in the anime and manga community you might be interested in knowing a little bit about myself and my company, Limelight Publishing. Of course I could be wrong, and in that case you might as well just skip on over to the table of contents and try to find something more interesting to read.

At the time you are reading this, I am probably 31 years of age and living on the island of O'ahu in the state of Hawai'i. Yes, I was born here, but you probably couldn't tell by looking at me. By education, I am a computer programmer and for most of my adult life I've had jobs in the computer industry. In fact, it's my past job experiences that put me in the position I'm in today.

My first job was as a Basic programmer for Bullet Proof Software, a Japanese computer game company. Then they closed their US office. Next, I was working with the survivors of that mess in another computer game company, Phoenixfire. Then they went bankrupt. It looked like my dream job of computer game designer wasn't going to happen any time soon, so I got a job writing business computer applications for a company called MIS Group. They released me along with everyone else but the two partners who owned the place. Financial problems. Soon TransHawaiian Services (a local tour bus company) hired me as a computer troubleshooter. Then the Gulf War affected tourism and they couldn't afford to keep me. Good timing was on my side, however, and I got a federal job at the Honolulu Passport Agency. Then Clinton got elected. I ran away from civil service when one of my former bosses called me and asked if I was interested in doing programming again. So now I was a computer specialist at Papillon Hawaiian Helicopters, one of the largest tour helicopter companies in the world. After a time, my boss left for greener pastures and I became Director of MIS (or whatever title it was). Life was good. Then the FAA said our helicopters had to fly at 1500' or higher all the time. In Hawai'i, cloud cover is often at 1500', so we couldn't fly. When a helicopter tour company can't fly, they go broke. Notice a pattern here?

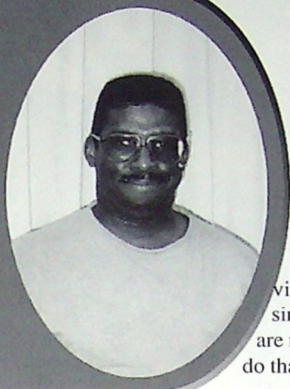
I'm tired. Tired of losing jobs because of other peoples' actions. I then decided to start my own business. A publishing company. I figured that I had the computer technology and a little experience (I had helped produce Animeco when it was a fanzine) to give it a shot. Sure, I still might go bankrupt, but this time it will be my fault and not somebody else's. If I produce a quality product that people will buy, I can make it. If not, then the power of the free market will speak and I'll be back job hunting.

All that I ask is that you give Animeco a chance. If you have comments, suggestions, or mere ramblings, please send them to me at the address for Limelight Publishing located on page 5. We'll probably be starting a letters page of some kind next time so it's a good way to see your name in print.

Mahalo (thank you),

William P. Hols

William P. Hols
Publisher



A word from our president

Aloha and welcome!

If you know what "anime" is, you know why you're reading this. If you don't, have a seat and we'll introduce ourselves.

We are the Japanese Animation Society of Hawai'i (JASH), and that is our reason for being: to view, appreciate, and tell the world about this form of popular entertainment. We have existed since 1985, making us one of the oldest continuous clubs of this kind in the USA. Despite this, we are not widely known in fandom outside of Hawai'i — but that's changing. One of the ways we'll do that is with this magazine you now hold.

ANIMECO is our newsletter, and this is our first issue. Actually, it's not our FIRST issue; we've been at this since 1987. This is just our breakthrough issue, where we hope to reach a larger audience. We started it as a kind of forum for news, gossip and speculation on anime. Since then, we have mostly outgrown the gossip. But from the beginning we have had things to say — sometimes in a very loud voice! If you also have things to say, by all means write to us.

So, what IS anime? Many people think of giant robots such as *Voltron*, and there's certainly a lot of those. But anime also includes heroic fantasy (*Record of Lodoss War*), full-length video games (*Street Fighter II*), slapstick humor (*Tenchi Muyo!*), gritty drama (*AD Police*), romantic comedy (*Ah! My Goddess*), and almost any other category imaginable. All of the above are available in English, and there are many more. Much of anime is also not for children; there is a notable amount of graphic sex and violence in some productions, and these are clearly marked on their packaging. Others are like *Wings of Honneamise* or *Unico on the Island of Magic*, as good as anything Disney ever did. Whatever your tastes may be, anime probably has something for you to enjoy.

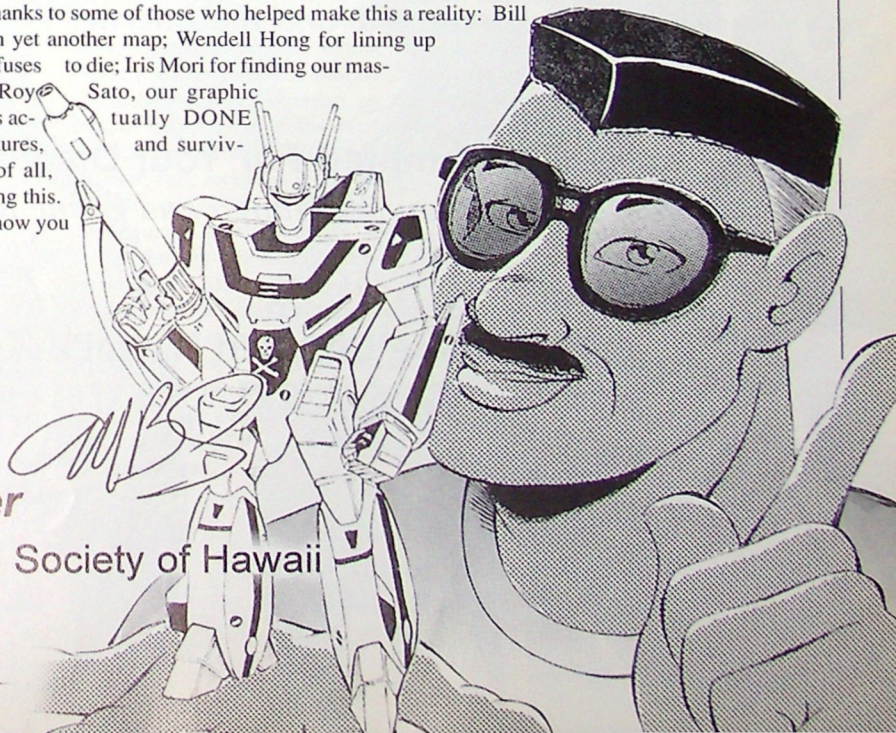
My name is Milton Streeter, and I'm pleased to meet you. I'm the current president of JASH, and I remember the black-and-white days of anime — you know, *Astro Boy*, *Gigantor*, *8th Man*. But it was when I saw *Star Blazers* that I knew something special was going on in Japan. We all have things in anime we like; mine are mecha in all its forms, pretty girls (yes, that includes *Sailor Moon*), and anything with the word "MACROSS" in it.

Since this is our introductory issue, you'll be learning more about us in the pages to follow. Before you go, I'd like to give my thanks to some of those who helped make this a reality: Bill Hols for wanting to put Hawai'i on yet another map; Wendell Hong for lining up support and having a modem that refuses to die; Iris Mori for finding our mascot and persuading her to stay; and Roy Sato, our graphic designer and resident superstar (he's actually DONE anime in Japan!) for all the nice pictures, and surviving endless rewrites. And most of all, thanks to you, dear reader, for buying this.

Now turn the page, and let us show you what we've got.

Milton B. Streeter

Japanese Animation Society of Hawaii
President



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H_{ELP} US!

As ANIMECO will be dedicated to the fans of Japanese Anime and Manga, we will also need your support. If any of you wish to write articles or supply original artwork we will gladly accept them for review. Please remember that any submission you make will not be returned, so send us only a copy. Better yet, send us a 3.5" disk with the ASCII text on it. Articles, once accepted, will be paid for at the rate of 3 cents per word after editing. That's our count, not yours. For any submission (art or text) that is used, we will send you a free copy of the issue it appears in as well as a letter of gratitude suitable for framing. Impress your friends and prove to your relatives that you don't just sit around watching "cartoons" all night, send all submissions to the address below:

A_{TTENTION} ALL ANIME CLUBS!

Sure, ANIMECO is the Official Magazine of the Japanese Animation Society of Hawai'i, but we would like to help other clubs too. If any of your organizations would like a bit more national exposure or would like to comment freely on the events happening in the world of anime and manga, ANIMECO has a deal for you. Clubs will be given advertising space in a special quarter page format at a special club rate. Your organization can do with it as you please (more or less). Show off your club, tell why a certain subbing company sucks or does the best job in the industry, the choice is up to you. Only clubs and non-profit organizations will be given this opportunity so write today for details!

ANIMECO
c/o Limelight Publishing
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WHAT'S THIS?

By Eric Kihara

A Guide to Japanese Animation Society of Hawai'i's Programming

Hi JASHERs! Welcome to your not-online guide to the JASH programs. Some of you may note the change of title here. That's because I've been "advised" (put away the shotgun, Bill) that there may be copyright problems with the old title (sorry Mr. Foglio). So anyway, never mind what the title of this column was, let's get to what you really want to know. What the heck is this show I'm watching? Here's the shows that you'll see at the JASH meetings in Honolulu in the following months.



Armitage III-

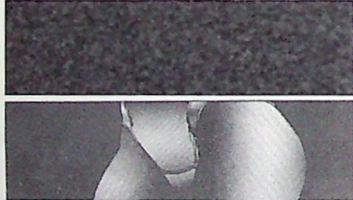
A fascinating series set on Mars in the far future. An earth detective is transferred to Mars where he meets his new partner Armitage. It's pretty neat where the III part comes into it, but I can't tell too much without killing the story. Anyway the case that they have to work on is that someone is killing a new type of android that acts just like a human does and is virtually indistinguishable from a human. Who the heck is this guy? Why is he shooting androids? How does he even know that they're androids? There's a great deal of fast paced action, so don't blink!



Dancougar-

Some of you may remember this show from back a long time ago on TV where it was called "The Super Beast Mecha Squad Dancougar". It follows the adventures of the Beast Mecha Squad. The story is basically that the earth has been invaded by the evil Mgeh Empire and only technologically advanced Japan is capable of putting together a unit using an experimental system which gives the pilots the instincts of the beast mecha that they pilot.

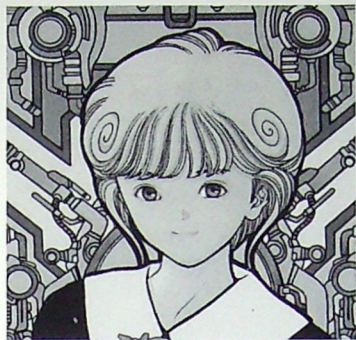
Lots of interesting mecha designs in this one, and a rather interesting storyline (of course I really like guerrilla stories) as well as some pretty cool music.



DNA²-

You've already seen the first episode of this, so I won't go too much into it. However, I'd like to know if you mind that we left the commercials in it. If you don't mind, we'll leave them in, but if you do mind, we'll remove them. Personally, I like them.

In the coming episodes we'll see Junta use the more interesting abilities including his "Mega-Play" combat maneuvers. Lots of cool (and funny!) scenes in this one.



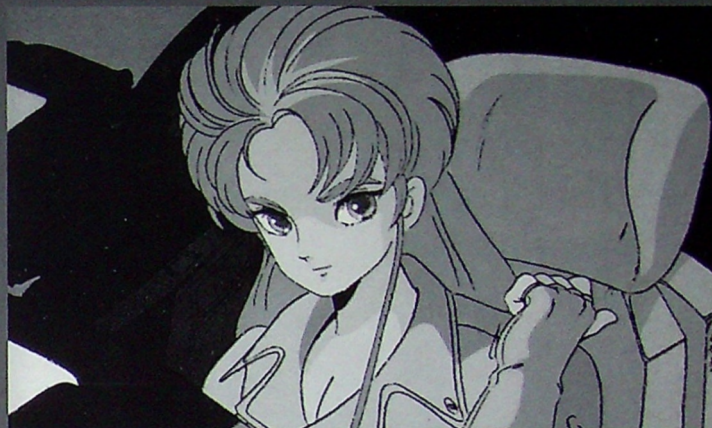
Video Girl Ai-

We showed the first of this series last year, but we decided to show the entire thing. Thus, we will replay the first episode for those who missed or forgot the beginning show. Basically this is the story of poor Youta. He runs across a strange video store and rents a "video girl" tape. Much to his surprise, the video girl jumps out of his TV! A comic romance story, Video Girl Ai is a highly entertaining piece. What will happen to Youta? Will anything result from Ai being played on a busted VCR? Stay tuned over the next few months and see.

Wind Ninja Chronicles-

This was shown early last year in little private showings (because they wouldn't let me show it at the club), but with its recent release as "Ninja Scroll" (and a change in JASH leadership) we're going to show it after all! This is a story set in old Japan where a group of deadly ninja and their near immortal leader are plotting with a lord in order to rule all Japan. The main characters include a female agent of a rival lord, a strange old man, and a wandering swordsman. By the character designer of such shows as Demon City Shinjuku and Wicked City Shinjuku, the characters are as beautiful and/or grotesque as expected. Lots of action and blood in this show, let the squeamish be warned.

UPCOMING JASH SCHEDULE



FEBRUARY

Wind Ninja Chronicles -- Subtitled
Video Girl Ai PT 1 -- Subtitled
Video Girl Ai PT 2 -- Subtitled
Dancougar TV series Eps. 1 -- Subtitled

MARCH

Video Girl Ai PT 3 -- Subtitled
Video Girl Ai PT 4 -- Subtitled
Dancougar TV series Eps. 2 -- Subtitled
DNA2 Eps 2 -- Synopsis
Armitage III pt 1 -- Subtitled

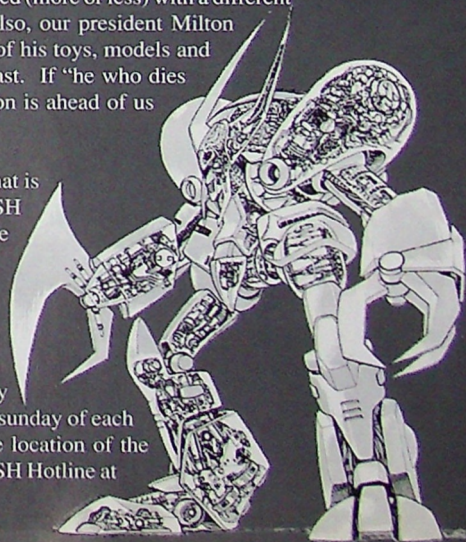
APRIL

Lupin III - Bye-Bye Liberty -- Subtitled
Video Girl Ai PT 5 -- Subtitled
Video Girl Ai PT 6 -- Subtitled
Dancougar TV series Eps. 3 -- Subtitled

The "Theme Table" will be filled (more or less) with a different topical display each month. Also, our president Milton will continue to show us some of his toys, models and anime collectibles from days past. If "he who dies with the most toys wins", Milton is ahead of us all.

This is the monthly listing of what is planned to be shown at the JASH monthly meetings. This schedule does not give the order in which these shows will be presented. Schedule is subject to change at the last moment without notification.

The Japanese Animation Society of Hawai'i meets on the second sunday of each month. For information on the location of the next meeting, please call the JASH Hotline at (808) 696-3135.

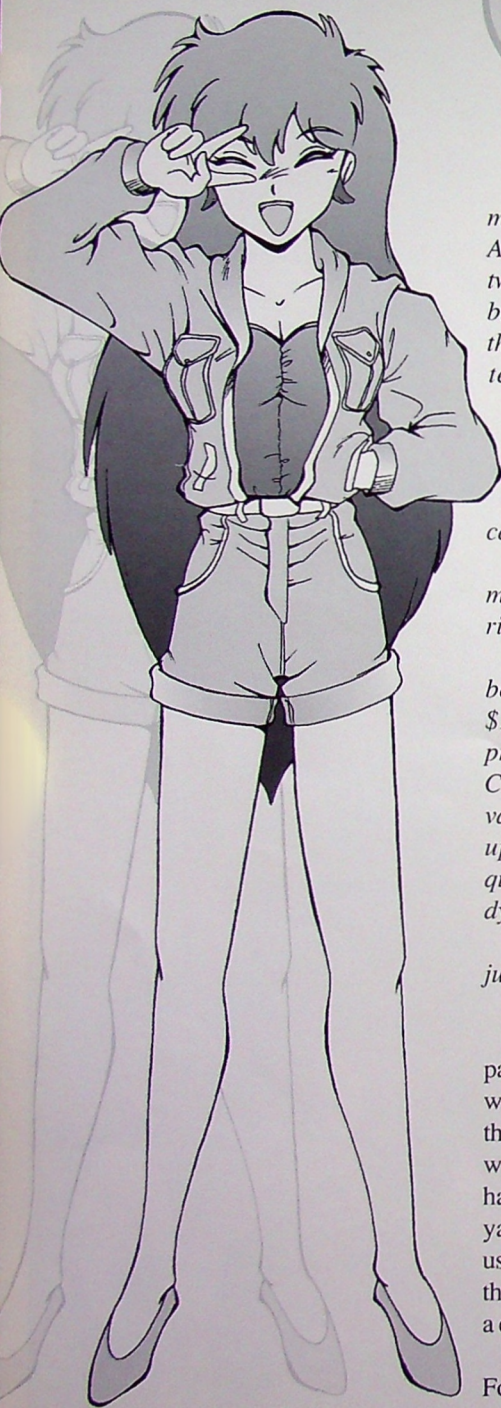


Our Annie-May

(then again, she may not...)

by

Iris Mori



So one day I found a message on my e-mail from the Animeco guys asking to put my two cents on Annie-May. Short, but brief. I figured, heck, why not, the message caught me between term papers. And what better person to talk about Annie than herself? So I called Annie on the phone, and asked her to join me for a meal at my school cafeteria.

She said no. She's heard me rant about the lack of sticky rice here, she says.

I mailed her a four pound box of Godiva® Chocolates (a \$116 dollar value), with a note promising a one pound box of the Christmas truffles (\$43 dollar value) on her arrival if she showed up and answered some of the questions I'm sure you guys are all dying to hear about her.

We met later that day, just in time for dinner.

Picture our cafeteria, newly painted in green, pink and sky blue, with huge green tinted windows. At the entrance, a prune-faced old lady with bifocals and bright yellow tinted hair looks a little harried, the "how ya doin', hon?" not as energetic as usual. I wonder why, for a moment, then I step into the cafeteria, and do a complete double take.

The University of Redlands Football Team, all 160 members of

it, is covered in marinara sauce and cowers in the corner (an amazing feat, they're all pretty large guys), while Annie sits in front of the large movie-screen TV, watching Dominion (subbed, not dubbed) and daintily eats her quadruple super hot fudge sundae with extra cherries and whip cream, no nuts.

"Annie!" I say in greeting, looking first at the screen in confusion, then at her, "I'm glad you came. How'd you manage that?" My chin points toward the 160 bulky men in the corner. "They always watch football in here."

"I'm half-Japanese, half-Irish. Weight 120 lbs., born May 17th, 1992...I'm 5'7", shoe size 7, dress size 7, bra size 32..."

She shrugs. "They wanted the last of the chocolate ice cream." Annie and her chocolate. Get between the two... I sigh. I don't want to know. I know there were quite a bit of oddities in the backpack she claimed to have her books in (she's only seventeen, after all) but from personal experience I know it contains the dimension that Kaori Makimura keeps her hammers in. I sit, with my tray, pull the box of chocolates from my bag and hand it to her under the table, like they do in those cheesy cop



Japanese Animation Society of Hawaii
mascot, Annie Hitaka, in her first cel drawing. 1993.

movies. She grabs it, opens it, and dumps a few into the congealed mass that is the sundae before her.

I turn green. "How can you *eat* all that and be so thin? Even Lum can't have that kind of metabolism. How much do you weigh?"

She wipes a dribble of hot fudge from her chin with her wrist before swallowing the rest of the sundae, anime-style (of course!). Messy eater, our Annie. "I'm half-Japanese, half-Irish. Weight 120 lbs., born May 17th, 1992. Taurus with Leo moon, Sagittarius ascendant. Blood type, B+. Bust 83, waist 52, hips 81, I'm 5'7", shoe size 7, dress size 7, bra size 32..."

"Uh...let's get to the important things at hand, yes?" She looks about ready to protest. I hand her two season tickets for the LA Kings.

She gives me a wide grin. "I would have preferred the Penguins, but seeing as how we're so close to LA...." She loves hockey, and last I heard, she was the star of the team at her high school. She can be stubborn, unless bribed well. I shift in my seat. The credit card I had "borrowed" from one of the JASH directors before I left wasn't going to hold out much longer, I feared.

"Gonna use that hot water?" She says, pointing to the mug of hot water I got to mix with Thera-Fluä for my cold.

"Uh..."

"Thanks." She pours it over these two mysterious boxes, and they instantly turn into steaming sukiyaki and sizzling loco

moco. "Couldn't have left the Rock without my favorite foods." Geez. Anime physics. Try to understand it... "I don't suppose you can buy

***"I hate riding the bus,
my little brother, people
who steal my chocolate...
and dictators of authori-
tarian regimes."***

me an Irish Coffee from the cafe next door... Haven't had one since I went to Japan."

"Annie, you're underage."

She shrugs. "I'll just borrow some booze from your dorm room." Annie says happily, shoveling half the gravy-coated
c o n -
coction
o f

the loco moco in her mouth.

She is determined, I can say that. "How is your high-explosive weaponry collection going?"

"Mmwf." She swallows. "Fine. Need another dimensional backpack to hold stuff in, though, those ICBMs are too big for the old one."

"Yeah. Sure." Suddenly I feel nervous. "So. I'm sure everyone would like to know your pet peeves, 'cause I don't know *anyone* who *wants* to make you mad."

"Like them?" Annie points to the guys still huddled in the corner. "Hmm. I hate riding the bus,
my little brother,
people





EPISODE 4 ;

JASH AND THE ANIME
EXPO '92 (PART 2)

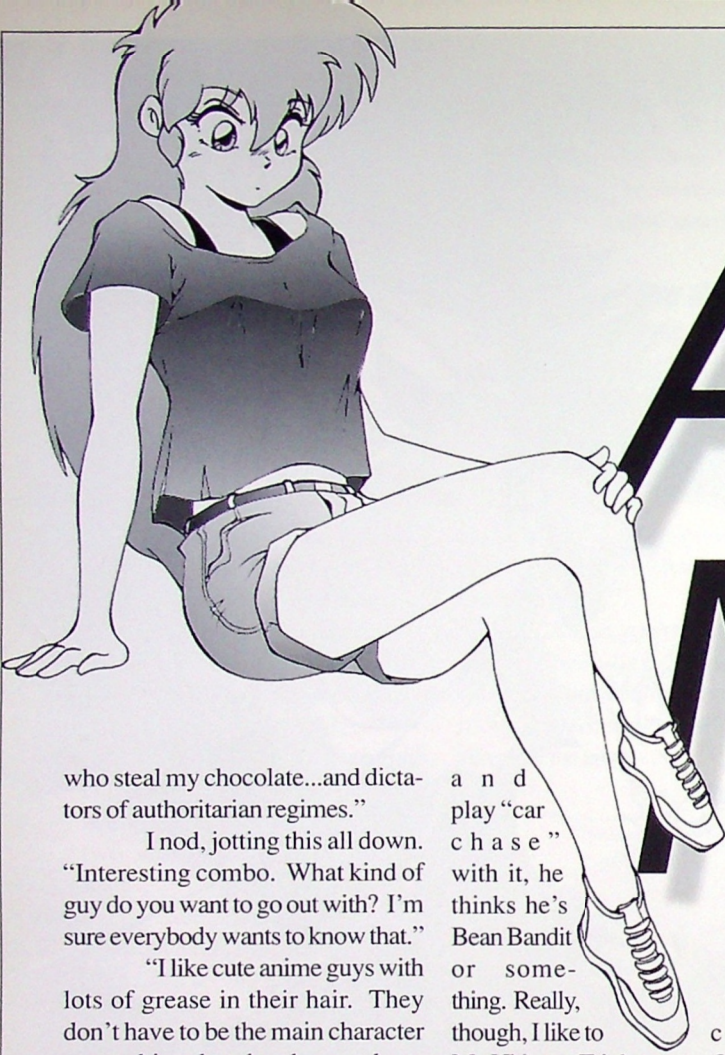
ART AND STORY BY
ROY SATO

ANNIE MAY CHARACTER
DESIGN BY IRIS MORI

Annie's first comic series appeared in the original Animeco back in 1991

The many

ANIME



who steal my chocolate...and dictators of authoritarian regimes."

I nod, jotting this all down. "Interesting combo. What kind of guy do you want to go out with? I'm sure everybody wants to know that."

"I like cute anime guys with lots of grease in their hair. They don't have to be the main character or anything, but they have to have the grease. Oh, and the cute is important."

"Like...?"

"Hikaru Ichijo, Leon from BGC, Ken and Ryu, Son Goku... I'm not very particular."

"Uh-huh. And what else do you like?"

"Chocolate, hockey, cooking, high explosive weaponry... and I'm a sucker for cute fuzzy things."

"Cute ... fuzzy things."

"Yep."

"I...see."

"I would get a Totoro if I didn't know my brother would try

and play "car chase" with it, he thinks he's Bean Bandit or something. Really, though, I like to My Ultimate Triple

Chocolate Fudge Layer Cake is great. Hey, want a slice?" She gets up then, and shoulders her backpack. I do the same.

"Sure...did you make it here?" I ask as we dump our trays and leave the building.

"No...Iris, let me explain to you the wonders of anime space travel..."

As an aside, I'm sure some of you newer members are wondering how we came up with her name, Annie-May Yasuko Hitaka. The name, Annie-May,

cook.

Choco-

was voted in by the members at the Christmas party of 1991. Yasuko was the name of a foreign exchange student at my high school, and Hitaka is the last name of Noriko Hitaka, my favorite voice actress (she did Akane Tendou!!).

Iris Mori pretends to be a college student at Redlands University in California. Her e-mail handle is (currently) "Lena Inverse" (e-mail address with-held by request).

Annie May Hitaka continues to be the Japanese Animation Society of Hawaii's mascot. No one else wants the job.

faces of NIE YY



Annie May has seen many variations throughout her history in early Animecos.

Pictured are Annies done by Christina Chun, Florencio Lim Jr., Iris Mori, Sherry Sasuga and Roy Sato.

JAPAN'S COMIKET

World's largest comic convention?

by Roy Sato

When was the last time you saw a large group of people? I mean REALLY large? A football game? A Michael Jackson concert? Well anime and manga fans be proud. One of the largest conventions in the world can arguably be the Japan Comic Market, or 'Comiket' as its better known among fans.

Every year, twice a year, Harumi Convention Center near Tokyo station opens its grounds to dealers of *dojinshi*, or fanzines as we english speaking folk call it. *Do* meaning same, *Jin* meaning person and *Shi* meaning publication. In other words, a fanzine put together by a group of people on the same subject. Japanese lesson for today.

Eons ago, anime and manga clubs (known as *circles* in Japan) got together year after year in small numbers to sell their own newsletter and fanzines to promote both their favorite anime/manga and themselves as a group. The meetings were crude and so was the quality of the 'zines themselves. Most of them were of the black and white photocopied and staple-da-

buggah type. Over the years though, both quality and quantity built up with more circles joining and the number of anime growing to furthermore promote this event. In fact, it grew so fast, an organization called *Akabuubuu* (don't ask...) had to grab the reigns and turn it into a professional event. It needed a name, thus the title 'Comiket' was born.

...the Comiket had grown to a 15,000 dealer event with roughly 300,000 attendants within a two day span!

I had a chance to attend my first Comiket back in the winter of '92. Two of my co-workers were full-on *dojinshi* nuts and I spied them flipping through what appeared to be at first a telephone book. Being nosey, I asked and was bluntly told it was a 700 page catalog for a convention. CATALOG? Welcome to the world of Comiket, Roy. By the time I realized the Japanese *otaku* fandom was doing things like this, the Comiket had grown to a 15,000

dealer event with roughly 300,000 attendants within a two day span! The catalog generously provides a map of the Harumi Convention Center, which is not one, but seven warehouse-like buildings and domes where each dealer is located by number. Flipping through the catalog, you find it is divided into categories such as *Shojo manga*, OAVs, game-based works, *Shonen Jump* based works and so on. The real popular anime and manga like *Sailor Moon*, *Dragonball* and *Slam Dunk* all get their own sections too. Wow.

Each circle is provided with a table large enough for two people to sit next to each other. Space being of the essence, the next circle is crammed right next to you. It is a test of patience and a test of your deoderant. The atmosphere is casual if you can call slam dancing into everyone a very relaxing way to spend your day. *Otakus* scurry from one table to another. Popular *dojinshi* literally have a crowd formed around their table with the density of a black hole. The sight is not pretty. Dealers encourage you to pick up their stuff and read. No 'touch it and its yours' policy here. Lively circles have banners and yell at the top of their lungs

'Patience is a virtue,' is what you're going to have to keep telling yourself standing in line to enter the Comiket grounds. Expect to at least wait four to five hours.



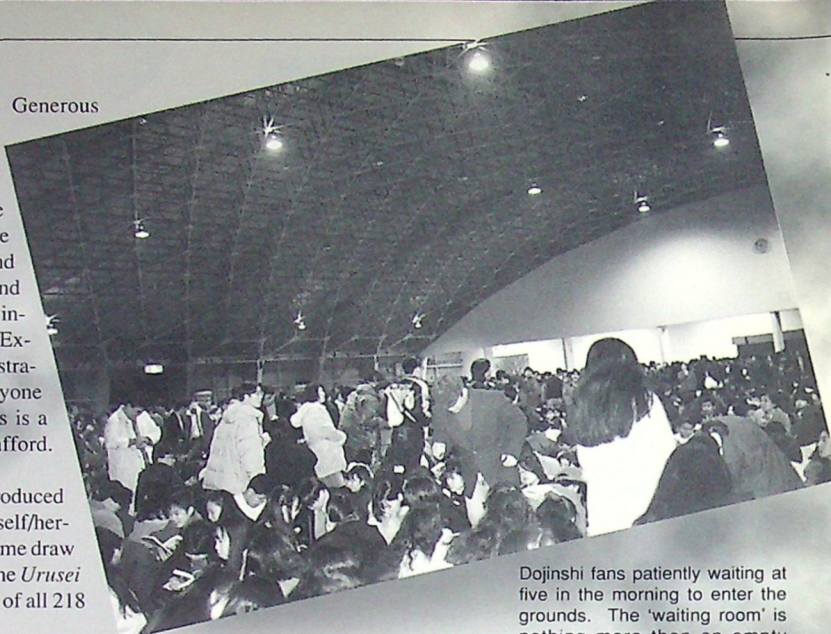
to promote their *dojinshi* to any passersby. Generous circles will even autograph and draw things for you.

Now the *dojinshi* themselves. Sure there are still the cheapo photocopied-and-staple types but a good 90% of the circles go full on and print as best their wallets will allow. You'll find full-color laminated covers with chrome/gold inserts binding professional-quality paper stock. Extreme circles go as far as inserting color illustrations and transparent color coversheets. Anyone who has ever been to a print shop knows this is a costly process even some businesses can't afford. These *otakus* are **serious** fans.

The innards of these meticulously produced paraphernalia is as varied as the *anime* fan himself/herself. Some make it an illustration collection. Some draw their own *manga*. Some even write novels. One *Urusei Yatsura* circle I came across provided synopsis of all 218 TV episodes with

photos bound in a great looking cover. Wow. Like all good things, rules start making its way in and Comiket is no exception. Comiket officials (yes, officials) have gotten strict over the years about the content policy. Overly explicit (sex/violence... you know, the good stuff) *dojinshi* will be sucked up by the hands of the officials during a routine check before doors open to the public and you as a group will be placed on their black list. To emphasize no one does this on a regular basis, the Japanese version of the FBI show up (in plain clothes of course) to give severe warnings to those circles that break the publishing law. After that, the agents go shopping for their own *dojinshi*. I kid you not.

Price range differs, of course, but I've seen them go as high as 1,500 yen (roughly about US\$18.00). Each *dojinshi* usually provides an address of the circle in case you want to write to them later or purchase more copies by mail. And the art? These are fan drawn/written, but some work I've personally seen meets or exceeds the quality pros put out. Still not convinced?



Dojinshi fans patiently waiting at five in the morning to enter the grounds. The 'waiting room' is nothing more than an empty warehouse (above).



People, people and more people. The Harumi Convention Center seen from one of the buildings on the grounds. East building, or known among fans as *Gamera* the flying turtle monster, is seen in the background. (pictured left)

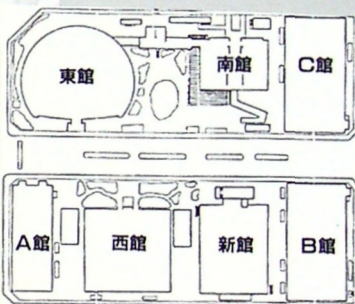
Hail *Ranma 1/2* fans! Rumiko Takahashi and her works still bring a multitude of fans and a good section is still dedicated to her works. Pictured below is building 'B'.



COMIC MARKET



Convention catalogs can't get bigger than this. Averaging 700 pages an issue, it provides a map and a guide to all 15,000 dealers by a number system. Each dealer is given a square to provide a picture and information about oneself.



The Comiket covers areas aside from *dojinshi* too. You'll find T-shirts, caps, calendars, stationary, pins, model kits and even software for the all-out enthusiast.

Not enough? For the aspiring artist, art shops set up booths to provide everything to make your own *manga* at very reasonable prices. On occasion, even *anime* goods stores like Japan's infamous Animate set up their own tables and show off their latest goods at prices that humble any mainland U.S. convention.

No money? Fear not. The Comiket also holds an extravagant costume contest for any *otaku* who has an identity problem. Anyone is allowed to costume on the grounds, but photographers MUST receive permission from the person(s) in costume before clicking the shutter. Getting caught not doing so, especially at obscene angles will give you

a ticket to the exit in a hurry by our friendly neighborhood official friends. Fo' real! Costume quality is the best that I have seen and there are the nutcases that must spend serious money to look like their favorite character. Personal favorites of mine was always the Street Fighter II bunch and the most memorable was when two Ryu's decided to put on a show right on the grounds by 'shoryukening' each other. Neat stuff. Many female *otaku* dress in revealing costumes like 'Mai', 'Cammy', 'Felicia', 'Sailor Moon' (you know, the short skirt...) and even one brave one as 'Lum'. Boy, you should see what kind of crowds these costumers attract! The contest itself is held in a separate building where the rules are like any other costume contest. I personally never stuck around for one because of the large crowd, but I swear by the way everyone cheers on for the Sailor Moon and other scantily-clad female idols, you'd think a riot would start. No thanks, I'll go back to the *dojinshi* tables.

So with all this commotion about *dojinshi* and the like, what does this have to do with the "real" anime and manga world you say? Plenty! Any U.S. born *otaku* would gape at the sight of the Comiket and yell "Copyright infringement!" Ah, but in Japan, creators of manga and anime have an unwritten understanding between fans. It's free publicity and promotion for the creators (as long as no profit is involved with the sales) and keeps fans involved with their favorite anime/manga in a very devoted way.

Comikets also are the breeding ground to stardom. Remember Kenichi Sonoda, character designer of the BG Crisis/Gall Force/Riding Bean fame? His early days were of *dojinshi*; something he may or may not freely admit these days since his works have become famous worldwide (not to mention how much of his original *dojinshi* works must be worth by now...). Masami Yuki, creator and manga artist of 'Patlabor', also grew up among the *dojinshi* folk. Minami Ozaki, ruler of the *shojo manga* world, accredits her

success to *dojinshi*. CLAMP, a group of female artists who are known for works like 'Tokyo Babylon', are among the pros of manga artists and anime thanks to their persistence in the *dojinshi* field. Ironically, you'll find (if you look hard enough) pros who "moonlight" at these Comikets. Animators are common, often printing their own drawings from an anime they have worked on. On occasion, you may even be lucky to come across a real manga artist modestly selling pet projects, under a different name of course.

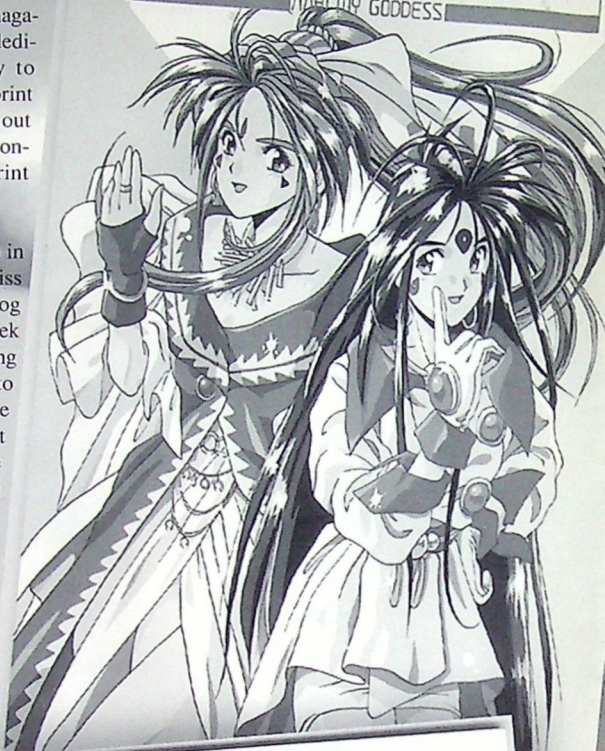
Dojinshi alone has become such an overnight fad, that many businesses are scrambling to keep up with the trend. In Tokyo, it's not surprising to find a store dedicated to selling just used *dojinshi*. Popular *dojinshi*, especially those of low print runs, command prices that would make most comic collectors apply for loans. The aforementioned store, Animate, along with many bookstores stock *dojinshi* as regular items among

their inventory. Domestic-only magazines like 'Puff' and 'Fanroad' dedicate their publication solely to *dojinshi*. And naturally, small print shops can make the most profit out of all this and offer rates so reasonable, you'd swear you can print your own library.

Planning to visit Japan in the summer or winter? Don't miss out on the Comiket. Buy a catalog from any manga store about a week in advance, plan your attack, bring plenty of yen, catch the train to Tokyo station about four in the morning (gates open at 10, but squeezing 150,000 people through the entrance does take a while) and experience a convention like none in the world. And you know what? The best thing is that the admission is free. See you there!

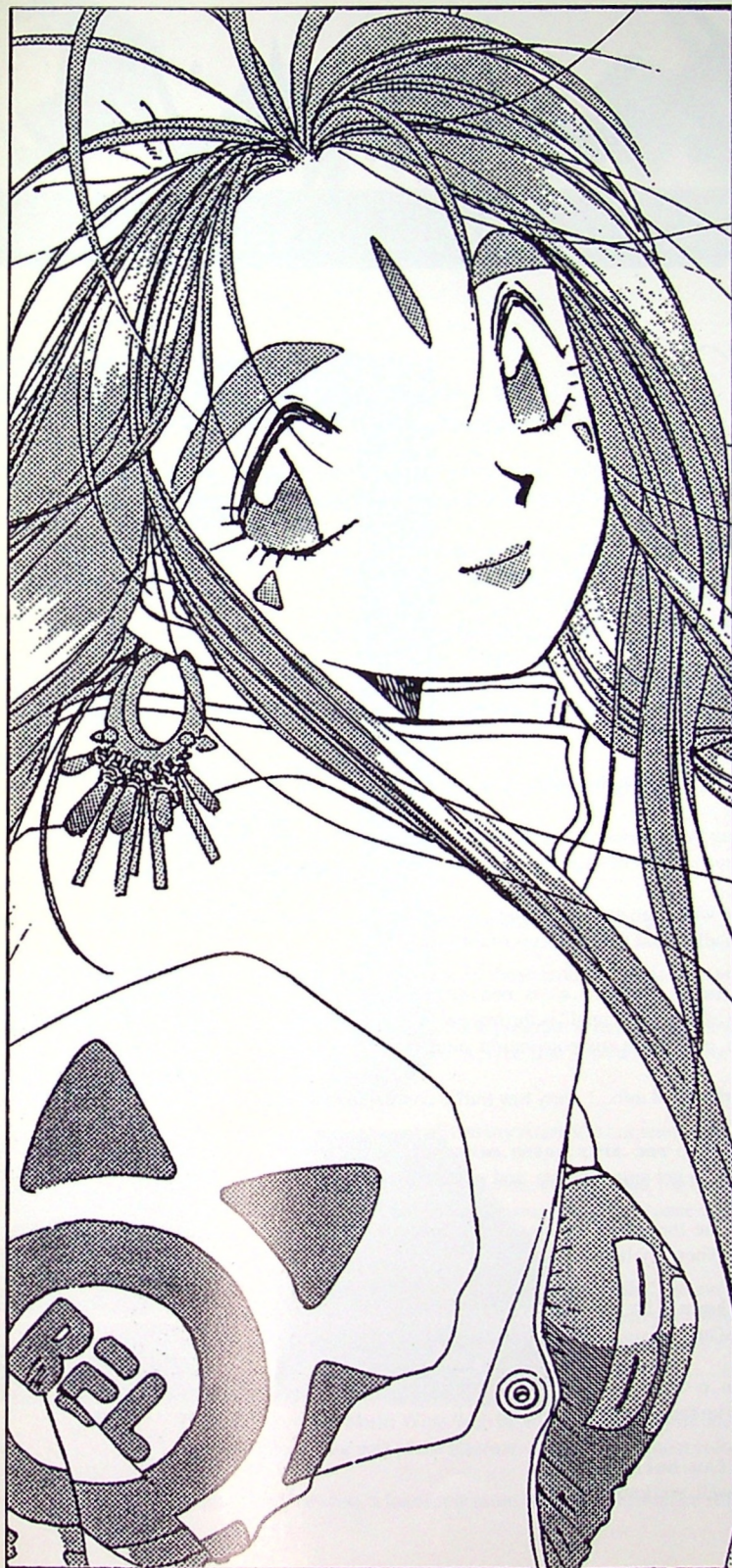
あああ女神さま

WAIL MY GODDESS



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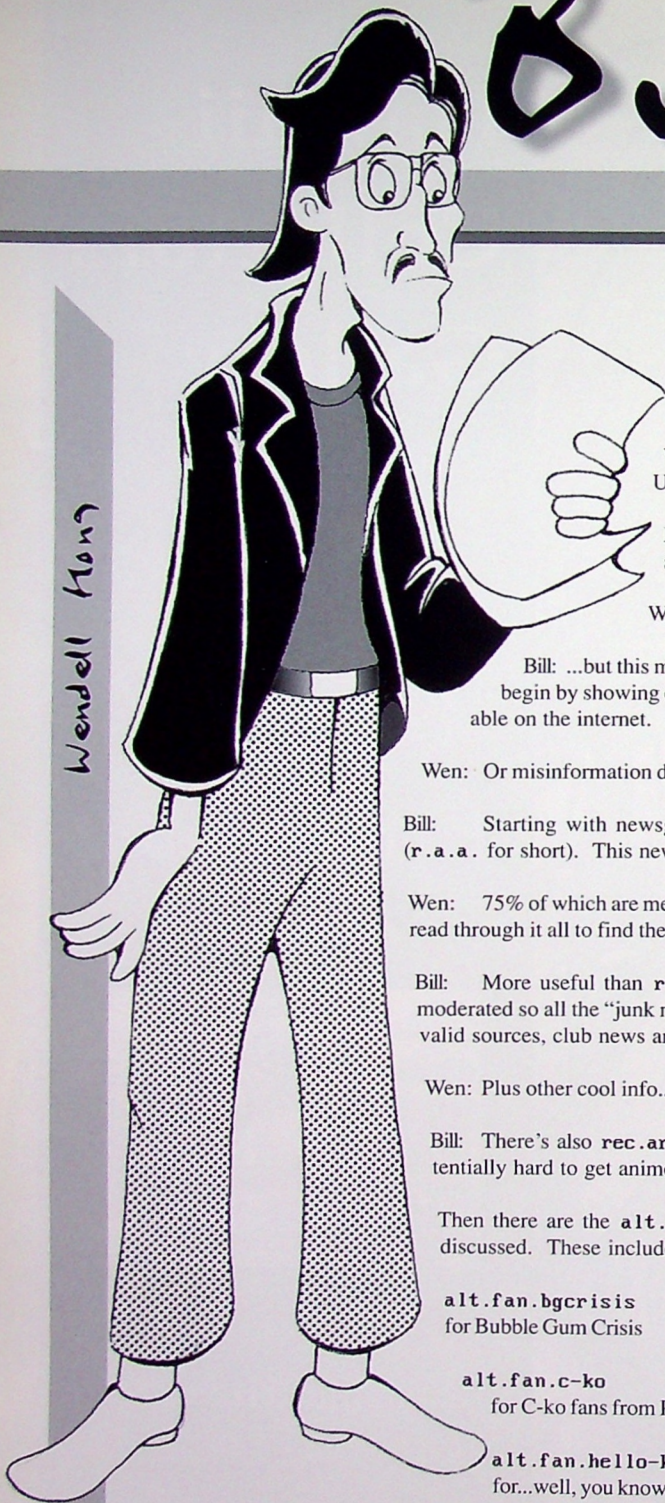
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But We

Wendell Hong



Bill: Welcome club members and new readers to another season of But We Digress.

Wen: Much like the liberal news media, we're biased. Unlike the liberal news media, we admit it.

Bill: In the past, we used to be the combination new source/gossip column for JASH...

Wen: ...and still are... ;^)

Bill: ...but this month, since we have so many new readers, I thought we'd begin by showing everyone all the great sources of anime information available on the internet.

Wen: Or misinformation depending how and where you look.

Bill: Starting with newsgroups, the most popular would be **rec.arts.anime** (**r.a.a.** for short). This newsgroup daily has hundreds of posts...

Wen: 75% of which are mere ramblings, totally useless. It takes far too much time to read through it all to find the few gems of information.

Bill: More useful than **r.a.a.** is **rec.arts.anime.info**. This newsgroup is moderated so all the "junk mail" is thrown out. Only legitimate company news from valid sources, club news and convention announcements are regularly posted.

Wen: Plus other cool info...! Very low traffic compared to **r.a.a.**

Bill: There's also **rec.arts.anime.marketplace** for buying and selling of potentially hard to get anime goods, and **rec.arts.anime.stories** for fan fiction.

Then there are the **alt.fan** sites, where everything about the chosen topic is discussed. These include:

alt.fan.bgcrisis
for Bubble Gum Crisis

alt.fan.c-ko
for C-ko fans from Project A-ko

alt.fan.hello-kitty
for...well, you know...

Digress

ANIME AND THE INTERNET

alt.fan.r-takahashi

Rumiko Takahashi fandom, lots of Ranma chatter.

alt.fan.robotech

Robotech and Macross stuff

alt.fan.sailor-moon

Self-explanatory.

Wen: This list, of course, is not all inclusive, and there are additions being made all the time.

Bill: For those of you into graphics, we have:

alt.binaries.pictures.anime

and

alt.binaries.pictures.erotica.anime

Bill: Of course I've never downloaded anything from the latter...

Wen: Yeah, right. I suppose you drew all those erotic Lum pictures yourself?

Bill: Ahem. And any case, a conversion program is required to view any of the pictures contained therein. Maybe that'll be a subject for a later BWD.

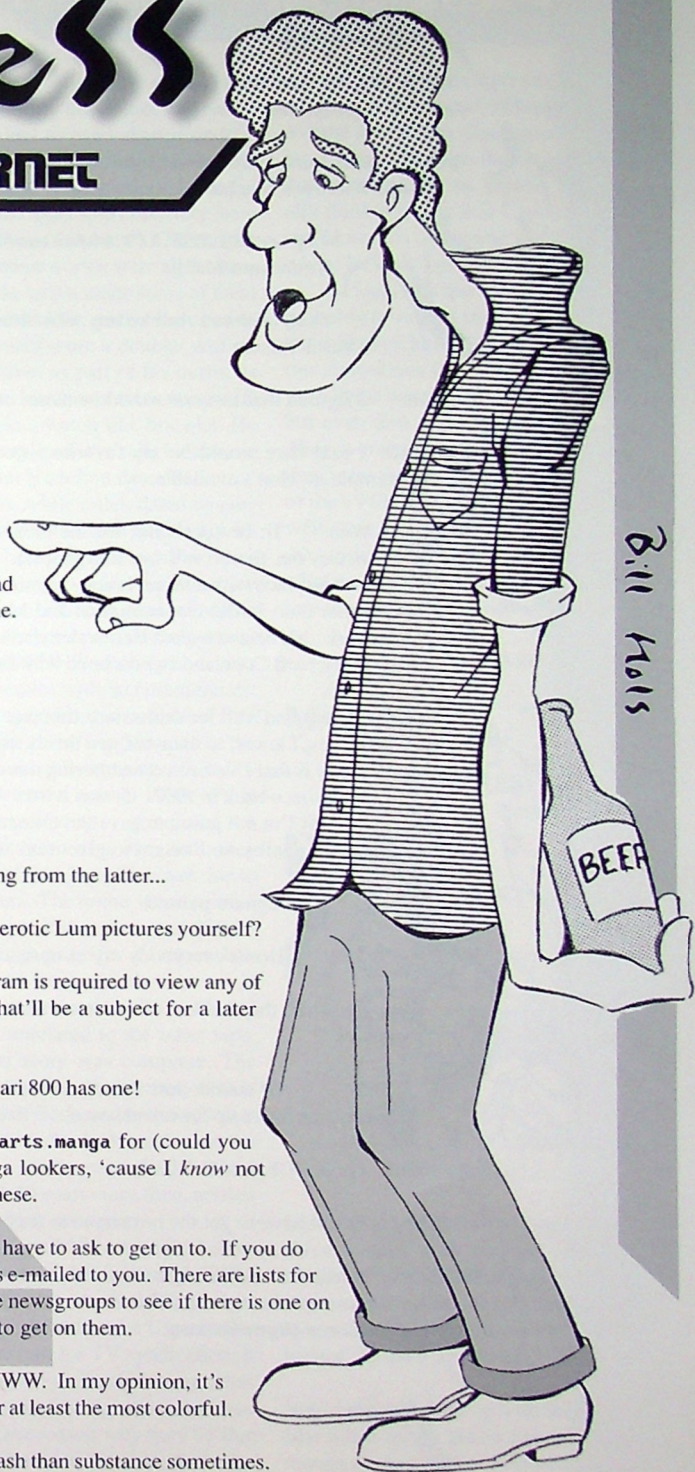
Wen: It's a rather simple program. Even my Atari 800 has one!

Bill: Also available are **alt.manga** and **rec.arts.manga** for (could you guess) manga readers. Or at least manga lookers, 'cause I *know* not everyone who buys them can read Japanese.

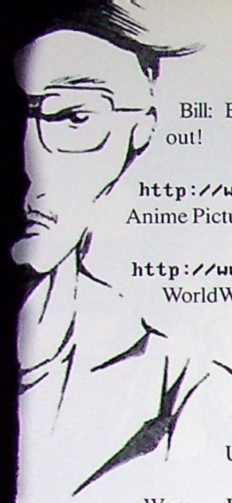
Wen: Also numerous 'mailing lists' which you have to ask to get on to. If you do get on it, whatever is posted to the list gets e-mailed to you. There are lists for just about everything. Ask around on the newsgroups to see if there is one on a subject you're interested in & on how to get on them.

Bill: Then we have the World Wide Web or WWW. In my opinion, it's the most interesting part of the internet, or at least the most colorful.

Wen: From what I've seen, a lot of it is more flash than substance sometimes.



Bill Hols



Bill: Even so, I've listed some of my favorite web sites below. Check 'em out!

<http://www.lysator.liu.se:4711>
Anime Picture Archive

<http://www.vuse.vanderbilt.edu/~taylorjb/mecha.htm>
WorldWideWeb Mecha Resources Page

<http://128.252.129.60/anime/index.htm>
Anime and Manga

<http://haas.berkeley.edu:80/~chennav/uy>
Urusei Yatsura

Wen: I figured that last one would be there. ;^)

Bill: I said they would be *my* favorite sites. And that's only a small sample of what's available.

Wen: To be sure. But for the most part, the internet is a big ocean out there (with no life guards). If you're looking for an online place with a more 'homey' atmosphere, you need to look no farther than JaMO (Japanimation and Manga Online) on the GENIE network. It's hosted by Lea Hernandez (famed Wizard magazine columnist) & Richard Copeland (who's been with JaMO from the beginning).

Bill: I guess that's all for this issue, other than the fact that this will be my last BWD. Yes, I know, to many of you this is my *first* BWD. But what you don't know is that I've been co-authoring this column in the fan-zine days of Animeco back in 1992. Or was it '91? Whatever. Anyway, I know that I'm not going to have the time to write a column every 3 months, so I've got to give it up...(sniff).

[pregnant pause]

Bill: Don't everybody cry at once...

Wen: So what, then? Does the column name change to "But Wen Digresses"?

Bill: Of course not! I think we've found someone who can more than make up for my absence.

Wen: <pout> Oh yeah? Who?

Bill: You'll have to get the next issue to find out... Bye everyone!

Wen: While Bill (founding father of this column that he is) won't be here I will. You can send comments/flames via either the JASH address or e-mail: animatsuri@genie.com.

Submitted For Your Discretion...

SHOWS FROM THE PAST

CAPTAIN FUTURE



Produced by ©TOEI ANIMATION Co., Ltd.

NHK - Nov. 7, 1978 to Dec. 18, 1979

CAPTAIN FUTURE was created by the American science-fiction writer Edmond Hamilton, way back in 1940. In true space-hero tradition (which he helped start), the Captain traveled through the Solar System from his secret base on the Moon, dealing out justice to criminals, conquerors and other bad guys. Assisting him were Prof. Simon Wright, who existed only as a brain in a case (his body had died years before); Grag, the seven-foot robot who was probably the strongest being alive; and Otho, the daredevil android who was, among other things, a master of disguise. Future's real name was Curtis Newton, and he was a full-time adventurer, but only a few people knew his identity. One who did was Joan Randall, agent of the Planet Patrol. Another was Marshal Ezra Gurney, a veteran lawman and senior officer in the Patrol.

Toei's version of the series was a faithful adaptation of most of the 17 novels that were written in the 1940s. The changes that Toei made reflected modern tastes; Joan, originally dark-haired, was made a blonde. Grag and Otho's pets, named Eek and Oog, were given prominent roles. The standard kid assistant was included too; his name was Ken Scott. By good fortune, he was modeled after a kid assistant the Captain actually had, in one of the original

stories. The most striking change was to his spaceship, the Comet. Instead of the traditional torpedo-shaped craft, it resembled a lopsided dumbbell. The design greatly resembled, and was inspired by, the spaceship *Discovery* from "2001: A Space Odyssey". The various beings of other worlds were all humanoids, and the artists made some of them human, to make the stories flow better. Future himself wore a doublet and armored greaves as part of his outfit, as well as twin blasters, and his unique ID ring became a watch-like bracelet. He looked every inch the tall, handsome redhead that Hamilton described.

The art, while rather dated by current standards, was well detailed, with high-tech backgrounds and the occasional sight gag referring to some OTHER science fiction production.

Since the series ran on the government network NHK, each episode was a full 30 minutes without commercials. Fifty-two episodes and a feature film exist, but the show's appearance in the USA has been, at best, spotty. Two videos were released here in 1980. While the dubbing was very good and the transfers to video were excellent, they were not well received. This was due to many factors. The home video market was very new at that time, and \$39.95 seemed a high price for a cartoon less than an hour long. Another reason is that each tape contained a different story line, unrelated to the other tape, and neither story was complete. The market was fertile—the memory of *Star Wars* was still fresh, and both *Battlestar Galactica* and *Buck Rogers* were on television—but the marketing was terrible. In the 15 years since then, neither video has been reissued.

The original US copyright holder was ZIV Productions. In the mid-1980s, Harmony Gold secured the copyright from ZIV and produced a Captain Future feature film for TV syndication. It was not widely circulated, and has never, to my knowledge, been released to video. One reason why may be that the voices were too familiar; the voice actor for the Captain was also *Robotech*'s Roy Fokker. They also took

many more liberties with the story. All of the characters had different names, and the action took place in another solar system, although the original story happened mostly on Jupiter. I personally think it unfair that Captain Future can't keep his own name in the country where he was "born".

Ed Hamilton died early in 1977, and probably never got to see even the production sketches. Memory of the stories themselves fade with each passing year. Some were reprinted in paperback, but even that was over 25 years ago. They were rather juvenile—after all, they were written for 15-year-old boys of the 1940s. But the 1970s anime was well done, the action was thrilling, and the stories were absorbing...and that's what good anime is about. Captain Future is a classic, in more ways than one.

— Milton Streeter

MANGA

SILBUSTER

(©Antarctic Press)



Issues read: 1-11

So what do you get when you combine three sisters with similar sounding names (Mitsuka, Mitsuko, & Mitsuha), super-science, alien invaders (a must!) in a story with a healthy dose of parody humor on itself and others? Give up?

You'd probably end up with something like Silbuster by Ikkou Sahara. This manga started out as a *dojinshi* (amateur comic) sold at the *Humungus Comic Market* convention in Tokyo, Japan.

The story parodies everything from Ultraman and other Japanese super-heroes and what passes for sci-fi in Japan. Antarctic Press did US fans a real favor bringing this one over as a lot of the typical Japanese Otaku humor shines right through that you probably won't find in the usual big name Viz or Dark Horse releases. Such as talking directly to the reader or even pointing out inconsistencies in the story for the reader and such. If you like well drawn, wild bust out laughing type humor the likes of Project A-KO this ones for you!

A trade paperback is now available reprinting the sold-out, hard-to-find issues 1-4 (the origin) of this series which is still on (the most recent as of this printing I have is issue #11) going..

— Wendell "Dream Hunter" Hong

S.O.L.J.A.H.
(©FLACK Studios)



Issues read: 1

This is a local Hawai'i made mini-comic done by a group of artists (Laurie Ganaban, Joy Lampitoc, Kevin Lampitoc, & Chris Nino) calling themselves FLACK Studios.

S.O.L.J.A.H. stands for Society Opposed to Living Justification Aboard Hawai'i. The story follows a political, comical, & futuristic type plot with manga style influence leaning heavily on what looks like Dragon Ball Z at times

While the artwork is at times sparse (very few back grounds) and the story confusing at times (note: I've only read

the 1st issue so far), but if these guys keep at it, things can only get better. If they get enough requests, perhaps they'll reprint them on a wider basis (issue 2 is already sold out from what I was told). You can write them at: FLACK Studios, P.O. Box 1653, Pearl City, HI 96782. The price of a single issue is a measly \$1.75 minus postage (inquire when you write).

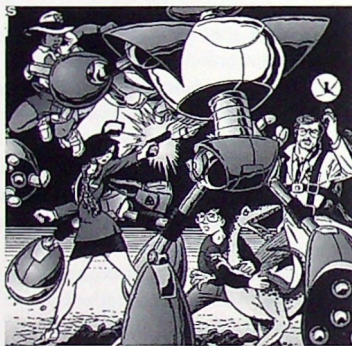
I personally liked this effort pretty much as a amateur effort. If you want to check out the future of manga produced in the US you don't have to look further than S.O.L.J.A.H.

— Wendell "Dream Hunter" Hong

EXPLORERS

(©Explorer Press)

Issues read: 1



While this comic doesn't have the usual manga look to it, I would say Explorers falls under the Ben Dunn definition of manga: anything Marvel, DC, or Image isn't doing.

I haven't seen a story like this since the old Hanna-Barbera show Jonny Quest. As a matter of fact, if you read the messages on the Explorers Topic in the Comics Round Table on GENie, you find out that the creators *did* try to get the rights to do a Jonny Quest comic. Well, as it turns out, Hanna-Barbera said, "nah" HB wanted their JQ comic done by one of the bigger companies like DC or Marvel. Funny thing is, JQ was the result of HB not being able to get the rights to do an animated version an action/adventure radio show. The other funny thing was that neither

DC or Marvel (or even Image) had any intention to do a Jonny Quest comic in the near future (if ever)..

At any rate, this comic has a few twists that JQ doesn't such as a pet dinosaur, no magic user friends & strong female characters (Mom's a former Secret Service agent and real good with guns). Both writing & art are solid, I can't wait to see the next issue.

— Wendell "Dream Hunter" Hong

DIRTY PAIR: Fatal But Not Serious

(©Dark Horse/Studio Proteus)

Issues read: 1-5

Well, to start off, a clone story was probably inevitable considering how long Adam Warren has been doing the series. How Adam handles the story is another thing altogether. The whole premise was Yuri clone goes wild at a Kei & Yuri convention on orders to kill Yuri & Kei. One of the problems with this series is that it has a cyberpunk feel to it even though the Dirty Pair was never designed to be that kind of story.

To make things worse, Yuri clone kills the original Yuri and nothing is made of it. Yuri clone was duped into thinking she was in a Sim like in their last series 'Sim Hell' and we never really find out if the clone ever finds out different. In short, the story just doesn't work for me. For lack of better words Adam Warren has been "dehumanizing" the Dirty Pair possibly from the first series but this one is the last straw for me as far as that evolution has been going. Adam mentions in one of the letter columns that sales of this series has been fairly low. I expect them to be even worse after this series, if only by one.

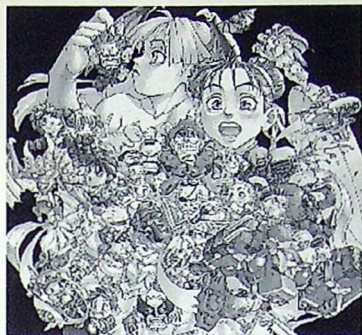
— Wendell "Dream Hunter" Hong

BOOKS

CAPCOM ILLUSTRATIONS

(©Shinseisha)

Japan release date - Nov. 4, 1995



Fortunately, because of Japan, we see a rise in many trends relating to anime. One that has recently caught on like a rage is video games turning into manga or a full-scale anime. If any manga or anime turns popular enough, a publisher is smart enough to follow up with a collection of artwork under one cover for fans to drool over. CAPCOM ILLUSTRATIONS is such of an example that comes through with flying colors.

CAPCOM video game corporation has been popularized to global levels because of its *Street Fighter II* game series and this book contains every color illustration that has been drawn for the series, from the original *Street Fighter* (1982) to the most recent *Street Fighter Zero* (1995). *Street Fighter II* spoof art has even made its way into this collection and will be sure to put a big grin on fans' faces. Non-SFII fans will also be delighted that it also contains hoards of other illustrations surrounding the promotion and actual game art of other video games CAPCOM has produced. CAPCOM's second best selling video games *Vampires* (known as *'Darkstalkers'* here in the states) and *Vampires II* seems to take second priority next by the amount of drawings stuffed between the covers.

Unfortunately for the rest of the games contained within its pages, only a small handful of people may recognize them since CAPCOM did not import all its video games to the U.S. Still, the artwork is fantastic and anyone into art based on video games or art in general will spend a fair amount of time hovering over the pages.

The book is in full color, each

picture is provided with a release date of the game itself, the paper is of excellent quality and the front cover collage of all of the major Capcom game characters has to be seen to be believed. With an official release date in Japan of November the 4th, it may still be relatively early for it to hit the stands in the U.S. but don't be surprised if its out there. Game fan or not, seeing the various styles of artwork based on the same characters makes this illustration collection one to be had for the avid collector.

— Roy Sato

GAMES

STREET FIGHTER ZERO

(Street Fighter Alpha)



Produced by CAPCOM©1995
Times played: Too many

What do you get when you finally stretch a success story to its limit? In the view of an avid *Street Fighter II* player and fan (yours truly), you have *Street Fighter Zero*. While a new comer may find the flashy graphics and larger-than-usual character size (in fighting games anyway) appealing, veterans may find the game itself living up to its name; a big zero.

To those new to the *Street Fighter* game series, the game started based on a story of two fighters, Ryu and Ken, battling opponents on a global scale to become the strongest fighter. The original *Street Fighter* game starred these two karate gi-clad heroes and the *Street Fighter II* series brought them back, a little more aged, experienced, and loaded with a lot more new moves. The SFII series caught on like a storm

worldwide and Capcom scurried to update the series with better moves, more characters and adding a new story line while giving it strange new titles like SFII 'Dash', SFII 'Turbo', 'Super' SFII and Super SFII 'X' (all original Japanese titles). By version 'X', there were 16 (yes, 16) characters to choose from including our veteran heroes Ryu and Ken, along with a 'hidden character' feature which enabled the player to use the final boss, Gouki (or knows as Akuma here), as his or her own character. Seventeen characters and moves galore. Where was Capcom to go from here? Backwards in the timeline, of course.

Street Fighter Zero takes Ryu and Ken, along with Chun Li (a character from the SFII series) and other Capcom game characters to days when they were literally in their teens. For a game that takes them back to their inexperienced years, they have moves unseen in the original *Street Fighter*. Character design is obviously influenced by *Vampires* artists because of their new large and 'cartoony' look. Great for viewers, but awkward for seasoned SFII players. A three-stage 'power-buildup' feature enables players to induce serious damage if used right (a one stage version was originally conceptualized in SFII 'X'). The hidden character feature is back too. Personally, I feel SF Zero is a mixed bag of good points taken out of Capcom's game success stories and was thrown out to the crowd to please the fighting-game type. With the old-fashioned my-technique-against-your-technique feel gone and the limits of what one can do with 2D fighting games, SF Zero has fallen off my list. I would have been more impressed if Capcom decided to turn it into a high-quality 3d version (*Street Fighter 3D?*) or simply came up with something original.

And off the record, removing my favorite character, Blanka, was the last straw. Hey, I could beat almost any challenger with the fuzzball and the '95 *Street Fighter II 'X'* national champion of Japan took on the best and beat everyone with Blanka! Go figure.

— Roy Sato

Anime Clubs

Fandom



JASH club members gathered at the Museum of Cartoon Art in San Francisco displaying their fine examples of Japanese comic and animation art.



What would a convention be without entries in the costume contest? JASH members Iris Mori and Sherry Sasuga as 'Ranma 1/2' characters at Anime Expo 1992.

From the outside world, many see Hawai'i as an island paradise. Hawai'i has warm weather all year round, beaches in all directions, beautiful greenery and the warm aloha spirit that cannot be explained with mere words. Until ten years ago, it was not such a paradise for a Japanese animation and comic fan, or otaku, as its better known in the Japanese realm. Being a fan of such often meant being alone and resulted in blank stares from anyone you

confided in. Adding to one's anime collection usually meant having a friend or two to send tapes from Japan or to travel there yourself. If you were Japanese impaired, it made life even more difficult. All one could do was hope to find a patient bilingual friend or just be very good at guessing story lines.

Enter the Japanese Animation Society of Hawai'i, or JASH. 1985 was the year that sprang birth to Hawai'i's

first anime club. Originally organized by Ed Klapproth Jr. and Sr. through their hobby store, SPACE CASTLE, the club came forward through their efforts to help promote anime among loyal customers and anyone who seemed to have an interest in such. The presidency of JASH was immediately given to Florencio Lim Jr. (willingly or not, remains a mystery) and he took the reins. Having a president called for a vice president and Roy "Diesel" Bann was

in Hawaii

By Roy Sato

JASH and ONBAC

In Paradise



Shopping "Japan Town" in San Francisco? A must! JASHers gathered around a mini Japanese temple in a shopping center pointing at a 'Daruma' (good luck charm).

No, JASH club members do not all share one room to cut costs at anime conventions. They share TWO rooms to cut costs! (Just kiddin')

elected into office. Roy also later played the role of editor for the first series of *Animeco*, the club magazine. Even a directorship was chosen (hey, it was formal from the beginning!) and Karl Kletzer, Richard Pereira and Wah Chong Sze were called to duty. With staff at hand, JASH started its humble beginnings.

Meetings were held on a monthly basis, usually on the second Sunday of the month. Space Castle closed early, left the store open just for

JASH members and everyone gathered in front of a small TV set. Space was limited to an area no bigger than an average bedroom and tucking your tush on the carpet was the only way to comfortably watch the show. Sitting among ten to twenty other people elbow to elbow was by no means comfortable, but these fans didn't care. They came to enjoy the magic of animation from another country and here they were welcomed like family.

As mentioned earlier, most

anime was bought or sent directly from Japan so most featured films for the meeting was never subtitled or dubbed over in English. Synopsis' by paper or word of mouth was often the form of 'translation' with the occasional die-hard like Wayne Vincent who dedicated a bunch of his time literally translating all dialog and transferring his thought to a script that was photocopied and passed out to all members before the show. Life was hard without a subtitling machine and bilingual members,



Who says Japanese animation clubs have to just watch anime? ONBAC club members getting tan on the shores of one of Hawai'i's many beaches.

but everyone had a good time and club activities like auctions and visiting local sci-fi conventions spiced things up even more.

1990 brought the sad demise of Space Castle due to financial problems and it nearly meant the end for JASH. With the club meeting location soon to be gone, things looked grim. JASH had grown physically and spiritually so much, it would have been a shame if the club had shut its doors forever.

Fortunately, still-president Florencio Lim Jr. and a new clan of directors strove on and took the club to new grounds; literally. The public libraries were the answer to the club's prayers and things suddenly started to

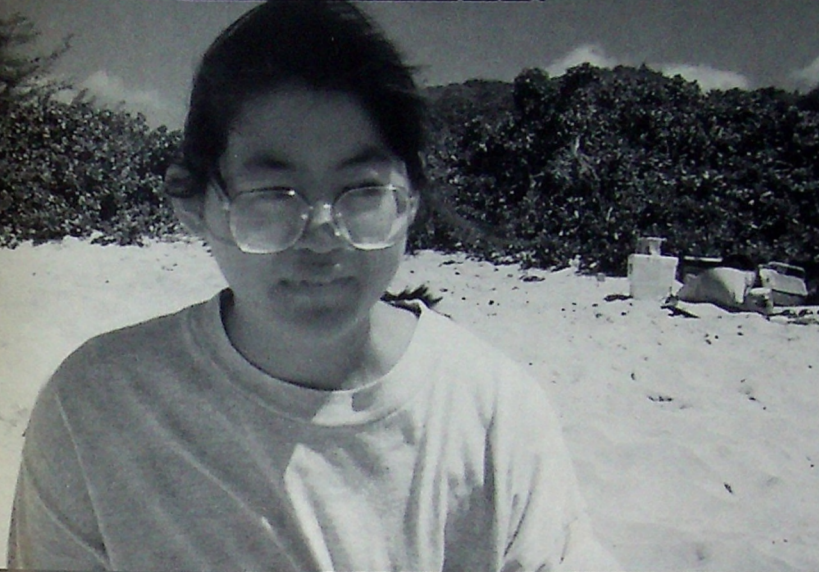
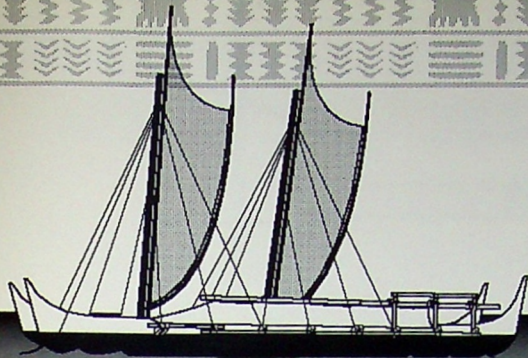
look bright. The availability of more space encouraged growth of membership (no more sitting on floors!) and the directorship itself. Better audio and video equipment made its way into the club through generous members. Animeco kept doing its duty through hard times by informing members of club activities. JASH even made its first out-of-state anime convention trip by the summer of 1991 by gathering die-hards among its membership.

To date, JASH has attended five anime conventions which required boarding aircraft, and has always made an impact among fellow mainland anime fans. "There's an anime club in Hawai'i?" is the usual first question and JASH members were always there to

proudly claim to be the closest club to Japanese territory in the USA. Guests of honor at conventions were always equally surprised of JASH's existence and flattered to receive traditional Hawaiian gifts which never fail to leave a mark.

In 1992, JASH started a branch on Maui. Led by Susan Kihara, the Maui Chapter follows only a slightly different version of the O'ahu JASH programming schedule. Though it fluctuates, the Maui Chapter claims around 12 members.

Currently, JASH is run by Milton Streeter who was graciously dubbed the honor of club president by Florencio Lim Jr. himself after he left to seek new career opportunities (in anime,



ONBAC club newsletter editor, Christina Chun, mildly amused at other club members sticking up rabbit ears behind her in photo shoots.

of course!). Milton is a former JASH member himself and knows the anime, Macross, along with any mecha in the anime industry better than anyone I know alive. A calm, thoughtful guy with a great sense of humor, he plays a role model for the current crop of directors and club members.

The typical meeting day for JASH today is approximately four hours long and meets monthly at public libraries. Using a combination of three TV sets or one large projection set, a variety of anime is shown. Everything from ages past to the latest wave of OAVs, JASH never fails to deliver variety. There is a "show-n-tell" session put on by the President, usually on toys from his personal collection corresponding

to the anime shown. A display is always put on a table with subject matter varying month to month. Refreshments along with breaks between anime shown, you can be social as well as being there 'just to check out the anime'.

1995 brought another blessing to Hawaii's anime community. Oahu No Brand Anime Club, or ONBAC, came to life in March with the efforts of Kimberly Fujiwara and Rob Green. Kim acts as president of the club and is one of the most kindest, energetic people you'll meet. ONBAC started in small numbers and gathered at the household of Rob and Kim located on the edge of Pearl City. Soon after though, ONBAC got a jump start in recognition and membership due to the power of the Internet

(they have their own web page) and through their own personal subtitled projects of anime! At lot more hi-tech than compared to JASH's start, ONBAC also indirectly deals with their own MUD (Multi-User Dungeon) and most members are very active on the Internet.

The meetings themselves are basically the same as JASH's routine. A group of people huddle in front of a TV set or two and watch a bunch of anime in an English format. Refreshments are served and the atmosphere is more 'homey'. Because of growing membership, ONBAC has moved to the public library meeting room system just as JASH has done.

Whereas JASH has made it a policy to show a variety of anime from

ages past along with recent stuff, ONBAC specializes in showing the 'cutting edge'. You'll probably not find anime shown at ONBAC that has aged over five years. There is still an excellent variety and will satisfy any anime buff.

ONBAC also takes pride in having social events where it has taken its members anywhere from going to the beach to karaoke stints. ONBAC has even admitted to having parties for 'the heck of it'. Definitely for the socially active. The agenda for the future even calls for *more* activities! Pass those vitamins!

'Anime On Topic', ONBAC's newsletter keeps it's members in line with club schedules, reviews and any other information pertaining to the club. Assembled by editor Christina Chun, it is a very well-organized newsletter that also has seen the shores of the mainland as well as addresses here at home.

ONBAC has also seen their first out of state convention as well. The 1995 San Diego Comic Con was the point of destination for the ONBACers(?) and like all attendees, they all came back broke from splurging on goodies like any otaku would. The club has intentions for attending future conventions as well.

If you're from out-of-state or are a local looking for a group to mingle with about Japanese animation, check out JASH and ONBAC. Both are great ways to increase your interest in anime as well as meeting new acquaintances. With the minimal fees each club charges, it's almost next to nothing and a great way to spend your weekends. Hope to see you there!

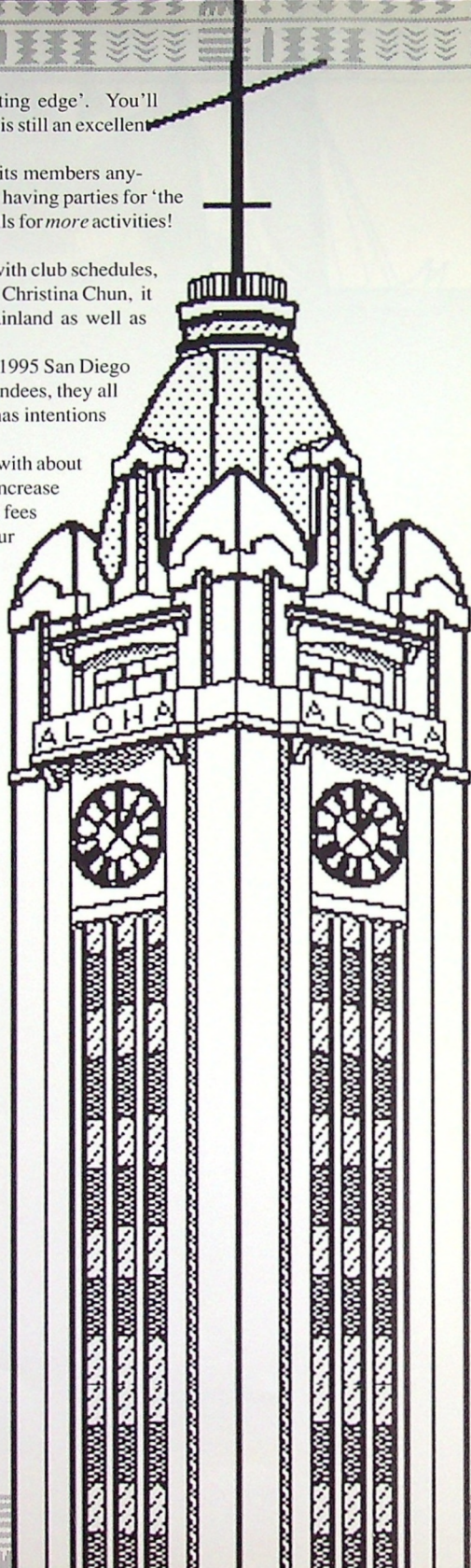
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web site: <http://asylum.aloha.com/~krash/club.html>



JASH JOINS the CITY COUNCIL!

Roy Sato



*Congratulations
+ And keep up
the good work!*
Duke B.

Say cheese please! From left to right: JASH President **Milton Streeter**, Councilman **John Henry Felix**, JASH Director **Roy Sato**, Councilman **Duke Bainum**, JASH Director **Ross Yoshino**, JASH Treasurer **David Won**, and JASH Mascot **Annie Hitaka**.

Yep, JASH has become so serious about promoting anime here in the islands that we have gone so far as to join the City Council of Honolulu to use the power of politics to backup our intentions! All kidding aside, Councilmember Duke Bainum generously provided publicity and recognition for the Japanese Animation Society of Hawai'i on the 12th of April, 1995 at City Hall. An hour and a half long ceremony was used to recognize many of Hawai'i's talents and contributors through awards and speeches given by the representing councilmember. Everything from authors to wrestling teams were put on the podium and it was conveniently filmed and aired on the Public Access channel for those who couldn't make the trek downtown.

Information about JASH was beautifully interpreted by Councilman Bainum's personal secretaries Jamie Yoshida and Sherri Kimura, who both held a strong interest in the existence of such a club here in the islands. "I didn't

know such a club existed...but I'm glad to know there is one", quoted an eager sounding Jamie. Sherri, who I spent most time on the phone with before the actual presentation, scribbled notes as I lectured on the phone about JASH and was eager to meet me and other members of JASH at the Border's Books and Music lecture held on March 24th of 1995. "Councilman Bainum might even come down himself", said Sherri. Though the Councilman did not have a chance to show up, Sherri did, but anyone who was there that night literally had to swim through an ocean of people to get near us JASH folk. She had to leave that night without having a chance to greet us. Nevertheless, I paid her, Jamie and Duke Bainum back with a "Roy Sato original" drawing (as the Councilman calls it) for their generous hospitality and the relationship has been great since. What's next on the list? Hey Milton, President Bill Clinton wants to get together for lunch tomorrow...

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